

EUROPEAN "TRASH" 5 CINEMA

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I sometimes take for granted that everyone is as passionate about these films as myself. All it takes is a few letters from folks saying, "who the hell is Umberto Lenzi and why do you think his shit doesn't stink?". Fair enough, so what I'll try and do is list some of the major directors and which of their films are available in the U.S. I'm sure I'll miss a few so feel free to write and let me know.

LUCIO FULCI

- 1) 7 DOORS OF DEATH-Thriller
- 2) BLACK CAT-Media
- 3) CHALLENGE TO WHITE FANG-TWE
- 4) CONQUEST-Media
- 5) CONTRABAND-Magui
- 6) GATES OF HELL-Paragon
- 7) HOUSE BY THE CEMETARY-Lightning
- 8) MANHATTAN BABY-Lightning
- 9) MURDEROCK-Demo Video
- 10) N.Y. ZIPPER-Videomark
- 11) LA PRETURA-Demo Video
- 12) THE PSYCHIC-7
- 13) ROME 2072 A.D.: THE NEW GLADIATORS Media
- 14) SELLIA D'ARGENTO-Demo Video

ALBERTO DE MARTINO

- 1) THE BLANCHVILLE MONSTER-Sinister Cinema
- 2) BLOOD LINK-Embassy
- 3) COUNSELOR AT CRIME-7
- 4) DIRTY HORSES-Unicorn
- 5) FORMULA FOR MURDER-Lightning
- 6) HOLICAUST 2000-Lightning
- 7) MIAMI HORROR-Panther
- 8) NEW MAFIA BOSS-Video City
- 9) NIGHT OF THE ASSASSIN-Lightning
- 10) PUMA MAN-7
- 11) SCENES FROM A MURDER-Lightning
- 12) STRANGE SHADOWS IN AN EMPTY ROOM-Vestron
- 13) THE TEMPTER-Embassy

UMBERTO LENZI

- 1) ALMOST HUMAN-Prism
- 2) A QUIET PLACE IN THE COUNTRY-Unicorn
- 3) ASSAULT WITH A DEADLY WEAPON-Adventure
- 4) BATTLE FORCE-7
- 5) BRIDGE TO HELL-Cannon
- 6) BRUCE LEE FIGHTS BACK THE GRAVE-Media
- 7) CITY OF THE WALKING DEAD-Continental
- 8) DIRTY PICTURES-TAA
- 9) THE EMERALD JUNGLE-Continental
- 10) EYEDOLL-Prism
- 11) IRONMASTER-A.V.E.
- 12) MAKE THEM DIE SLOWLY Thriller
- 13) MAN FROM DEEP RIVER-Prism
- 14) PARADISE-MTA
- 15) PIRATE OF THE 7 SEAS Force
- 16) SYNDICATE SADIST-Super
- 17) VIOLENT PROTECTION-Paragon

AMADIO DE OSORIO

- 1) FANGS OF THE LIVING DEAD-Sinister Cinema
- 2) HORROR OF THE ZOMBIES Super
- 3) NIGHT OF THE DEAD CULT-Sony
- 4) NIGHT OF THE SORCERERS-Unicorn



Members

Esige Lamberto Davis, Inter-
mark, Berlin, Stuttgart.
Produzione Italia, 1980. G.
Produzione. Distribuzione (100)
63444. Durata: 75' - colore.
Prezzo: 125.000 lire.

Una gassa molesta, ter-
rore di un'azione concu-
sio. Nuova scena ambienta in
una spirale di violenza che
sembra essere senza fine.
Da Umberto Lenzi una pel-
licola che lascia esultante-
mente con il fiato sospeso.



Sotto il vestito abito II

Esige: Italia, Firenze, Inter-
mark, Firenze, S. Gian-
drea, Produzione Italia,
1980. Distribuzione: Ricordi
(100) 63444. Durata: 100' - colo-
re. Prezzo: 125.000 lire.

Giallo in stile videoclip
per Dario Pignatelli. Un mi-
sterioso assassinio minime-
mente modellato servendosi di
un'arma a tre lame. Servizi
non sempre frenati e ingre-
ssati. Per gli appassionati.

ROGERIO BRADATO

- 1)TUT AND SUN-New World
- 2)HOUSE ON THE EDGE OF THE PARK-Vestron
- 3)JUNGLE HOLOCAUST-Video City
- 4)PHANTOM OF DEATH-Videomark
- 5)PHENOMENAL-Wizard
- 6)RAIDERS OF ATLANTIS-Prism

SERGIO MARTINO

- 1)AFTER THE FALL OF NY-
- 2)BLADE OF THE RIFPER-Regal
- 3)THE CREATORS-?
- 4)DAY OF THE MANIAC-Super
- 5)GREAT ALLIGATOR-WPI
- 6)HANDS OF STEEL-Media
- 7)SCREAMERS
- 8)SCORPION WITH TWO TAILS-Cinema Sharna
- 9)SEE ON THE RUN-?
- 10)SLAVE OF THE CANNIBAL GOD-Wizard
- 11)TOROZO-Prism
- 12)VIOLENT PROFESSIONALS-?

ANTONIO MARGHERITI

- 1)AND GOD SAID TO CAIN-Unicorn
- 2)ARK OF THE SUN GOD-TWR
- 3)ASSIGNMENT OUTER SPACE-Sinister
- 4)BATTLE OF THE PLANETS-Goodtimes
- 5)CAR CHASE-Sony
- 6)CASTLE OF BLOOD-Sinister
- 7)CODENAME WILDCHEESE-New World
- 8)DEATH RAGE-VidAmerica
- 9)GO GO WORLD-Video Yesterday
- 10)HUNTERS OF THE GOLDEN COBRA-Lighting
- 11)INVASION OF THE FLESH HUNTERS-Vestron
- 12)JUNGLE COMMANDOS-MGM
- 13)KILLER FISH-Vestron
- 14)THE LAST HUNTER-Lightning
- 15)LIGHTNING BOLT-Saturn
- 16)LONG HAIR OF DEATH-Sinister
- 17)MR. INVISIBLE-?
- 18)PLANET ON THE FRONT-Playtex
- 19)PSYCHO 4181 KILLER-Air
- 20)SEVEN DEATHS IN A CAT'S EYES-Prism
- 21)STRANGER AND THE GUNFIGHTER-Columbia
- 22)TAMM & HART BIGH-CBS/Fox
- 23)TIGER JOE-Vestron
- 24)WIDOW OF MURDER-Parade
- 25)WED OF THE SPIDER-Sinister

5)THE POSSESSED-all Seasons

- 6)RETURN OF THE EVIL DEAD-Bingo
- 7)THE SEA SERPENT-Lightning
- 8)TOMBS OF THE BLIND DEAD-Paragon
- 9)WHEN THE SCREAMING STOPS-Lightning

RICCARDO FREDA

- 1)CALTREI-Sinister
- 2)DEVIL'S COMMANDMENT Sinister
- 3)DOUBLE FACE-Unicorn
- 4)FEAR-Wizard
- 5)THE GHOST-ABC
- 6)GIANTS OF THERSALY Sinister
- 7)MACISTS IN HELL-Unicorn
- 8)MAGNIFICENT ADVENTURE-Unicorn
- 9)SAMSON AND THE 7 MIRACLES-Sinister
- 10)SINS OF ROME-Sinister
- 11)TERROR OF DR RICHCOCK-Sinister

MARIO BAVA

- 1)BARON BLOOD-HBO
- 2)DAY OF BLOOD-Gorgon
- 3)BEYOND THE DOOR-Media
- 4)BLACK SABBATH-HBO
- 5)BLACK SUNDAY-Sinister
- 6)BLOOD AND BLACK LACE Media
- 7)BATCHET FOR A HONEYMOON-Media
- 8)BENICULES AND THE HAUNTED WORLD-Sinister
- 9)HOUSE OF EXORCISM-?
- 10)THE INVADERS-Panther
- 11)KILLERBARTILL-Sinister
- 12)PLANET OF THE TAMPERS-HBO
- 13)STEALING PASSACER-Pe-ga

If you're at all familiar with *SHOCK EXPRESS*, you know that Lucas Balbo is one of the most knowledgeable there is when it comes to *EURO/Trash/Cinema*. So, it is with a great deal of pleasure that Lucas makes his ETC debut with a review of an obscure Jesus Franco film. The current issue of *SE* has an interview with Franco that Lucas conducted back in 1986.

UN CAPITAINE DE QUINZE ANS/UN CAPITAN DE QUINCE ANOS
(translation: A Fifteen Year Old Captain)

Spain/France 1972. Cast: Marc Cassot, Jose Manuel Marcos, Edmund Purdon, Armand Nestral, Boris Thomas, Howard Vernon, William Berger, Alberto Balboa, Luis Barbero.

REVIEWED BY LUCAS BALBO

Pushed by curiosity, I bought this tape (released on the V.I.F. video label in France) to complete a "hole" in my Jesus Franco collection rather than by real interest. It's based on a Joies Verne novel and I never could finish one, they always bored me to death, the plot always depended on scientific or educational mumbo jumbo. Being the screen's master of eroticism, sadism and horror, what would Franco do with this obviously kiddie matinee material? Well, it's a real horror... but not the one you might expect. Here, the horror comes from the way the film was edited: wrongly connected shots and abruptly chopped scenes which makes it look like a giant "bout-a-bout" (term used to define the un-edited film put together in chronological order). For example, the Admiral, Edmund Purdon, who probably didn't spend more than a day or two on location (made up of two different harbors), goes from his house in the middle of the village and waves good-bye to his boat (the 15 year old captain to be) down in the ship some two miles away. The overall budget is so low that Franco was forced to create some of the funniest "action" highlights I have ever seen; such as a storm imitated by numerous buckets of water thrown at the boat's passengers with a vague rocking of the ship (probably the only thing of value in the entire film), a whole hunting party consisting of the same repeated stolen stockshots taken from another film, and the final "bouquet", a pursuit on a raft which its passengers are unable to navigate thus taking ten minutes to move a distance of one meter: a riot!

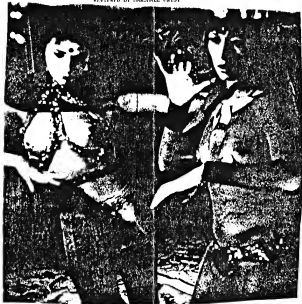


— Edmund Purdon et le jeune Marc Cassot. UN CAPITAINE DE 15 ANS

I will avoid listing the anachronisms and the typical seventies look of the costumes, but believe me, they are countless. William Berger, who in real life is/was the guru of a hippie community certainly looks like one here, with his Indian scarf bandied around his long curly blonde hair. Howard Vernon (curiously not listed on spanish publicity materials) has a delicious time as a vicious slave merchant; his main direction seems to have been "Don't shave and wear the dirtiest brown suit you have." Purdon (who will appear the following year in Franco's *LOS OJOS SINISTROS DEL DOCTOR ORLOFF*) gives one of his most wooden performances. It's said that he went to Europe only so he could follow his beloved Linda Cristian, however it seems here like he really regretted it! The principal character, Jose Manuel Marcos looks 20 years old yet he has the voice of a 10

German student (Jutta Speidel) finds the truth behind the kidnapping of her husband by a mysterious ambulance with the help of a trucker (Wolf Roth), discovering an international network of medical practitioners shuttling unwilling "organ donors" and their body parts around the globe. There's one or two fine moments, but the folksy music (particularly the waddlin' "Sesame Street"-type title song, "How Much Is Anyone Worth?") and occasionally clumsy dubbed dialogue are liabilities. All in all, though, you could do a lot worse; a well-told story with some facile plot twists and a satisfying little finale...it'll do in a pinch. I doubt the accuracy of the release year on the box; looks like '79-80 to me. Any info would be appreciated, as usual.

LA VAMPIRE MUE (1969) DIRECTED BY JEAN ROLLIN
REVIEWED BY MARSHALL CRIST





Les polissons jouent de plus Vampires Noirs.

Ah, the spring of 1969. One could forget the era's global turmoil and settle back with the latest installment of Jean Rollin's psychodelic French lesbian vampire series. In this particular instance it's number 2, *LA VAMPIRE NUI*, the director's first color feature. Compared to his relatively impoverished debut (*LE VOUE DU VAMPIRE*, 1966) Rollin had more financial freedom this time and he clearly decided to go nuts and throw out the conventions of narrative cohesion in favor of outrageous disjointed imagery.

The plot--or near as I can determine from this French language tape--concerns a young man who finds that his father, a shady businessman, is involved with experiments designed to create a race of vampires (A German friend described them as "lesbian space vampires").

These attempts prove all too successful, as the vampires quickly assert their autonomy and turn on the father and his cohorts. Before this culminates, however, the son and his friend go on a series of adventures involving people in animal masks, suicide rituals, dancing servants and more funky lighting effects than an acid flashback. The film's conclusion takes place on the same beach as half-a-dozen other Rollin epics and is unusually upbeat.

Even diehard European Trash Cinema enthusiasts are likely to consider *LA VAMPIRE NUI* an extremely dated curio. For fans of the more outrageous indulgences of the late 60s, however, the film is a major discovery. While visually similar to Rollin's next effort (*LE FRISSON DES VAMPIRES*, 1971) *VAMPIRE NUI* is strikingly different in its more stylized treatment of its plot. The erotic dance sequences do nothing to advance the story, but they along with the outlandish costumes and the anarchic score (reminiscent of *THE EVIL DEAD*) all serve to make this a unique movie.

Bollin fans will find VAMPIRE WUE an indispensable addition to their collections. The all-star cast alone is enough to assure some knowing chuckles: a very young Paul Blaisdell plays the suicide suit's leader, both hippie vampires from PRISONS are present, and two of the Castel sisters, Pony and Cathy make their first Bollin appearances under the surname "Tricot". The pair figure into one of the film's most enjoyable scenes, which involves the antagonist talking on the phone while idly using one of the young women's funky breast covers as a makeshift abacus! Also, Bollin takes care to exploit their nearly identical looks by having them walk in unison as much as possible. Like macabre Double Mint Twins. If this doesn't sound like fun to you, or if you prefer Hammer's Karnstein films to DAUGHTER OF DARKNESS and THE BLOOD SPATTERED BRIDE, then stay the Hell away!

The next reviewer to debut in ETC is Max Della Nera, the editor of the Italian fanzine GOREZILLA, with a review of WITCHERY. Max is currently serving a mandatory year's service in the Italian Army yet he still found the time to submit a review. Thanks to Max I'm able to use the Italian movie ad for this film (LA CASA 4, the first three films using the LA CASA title were THE EVIL DEAD, EVIL DEAD 2 and GHOSTHOUSE).

WITCHERY (1984) VLMARK VIDEO
DIRECTED BY MARTIN NEULIN REVIEWED BY MAX DELLA NERA



A girl is stalked by a group of dark figures armed with axes and pitch forks. She finds refuge in abandoned house in the middle of nowhere, but not for long as they track her down. Chased down a long corridor, the young woman finding no escape, jumps out the window into black emptiness. Jane (Linda Blair) wakes up and realizes she was having a nightmare. Jane is pregnant and her parents (a mother who worse than a Herpy and a peeping tom father who looks like a cross between Christopher Lee and Edmund Purdom) want to buy her a villa on an island where an exclusive VIP Club is located. With an architect (Catherine Hickland of CAPITOL soapopera fame) and a real estate agent aboard the Fey Lady (a tribute to Teresa Marlowey?) they all head off to the island.

land. They all see a mysterious "lady in black" (a grotesque Hildegard Knef) and feel she's an omen of bad luck to come. At the villa there are already an occult science student, Julia, and a photographer (David Hasselhoff). Julia is a virgin and David tries every way he can to change that situation but she would

rather uncover the secret around the "light of the witch" who sometimes appears in the very same window that the girl in Jane's dream jumped from. As soon as the group arrives at the villa the lady in black has murdered a sailor from the Foxy Lady and then begins stuffing members of the group as well. Blair is "absorbed" by a bathpool which transport her to another dimension where she sees two witches eating a fetus. Linda's nose is silenced forever as the witches (joined by some warlocks) sew her mouth shut (a very effective and gory scene), then she is stuffed into a chimney and is burned alive. The father is killed when all of his veins explode, the architect has one hand amputated, garrotted and is finally pierced by the sharp end of a swordfish's snout. The real estate agent is crucified and burned on the beach. Julie gets raped by a demon (who also has his mouth sewn shut) in a scene reminiscent of the sexual violence found in I SPIT ON YOUR GRAVE. The reason for all this is practically non-existent (a black man who had previously possessed Blair, but when?)and the requisite surprise ending occurs when Julie escapes but appears to be the new receptacle of The Evil One...heh,heh,heh!

WITCHERY was produced by Joe D'Amato's Filmirage so perhaps Martin Weidlin is yet another pseudonym of the man with a thousand wankers. Pretty wan, with terrible photography (or was it a bad print?), gory effects but few in number, and atrocious acting (Linda Blair doesn't do too much, just looks into space and probably wonders why she is here). WITCHERY offers nothing new. Watch it on a rainy day when nothing else is available. That's what I did.

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ISLAND WOMEN (1980) PRIVATE SCREENINGS VIDEO
REVIEWED BY TIM LUCAS #1989 ALL RIGHTS RESERVED
FRANCELLE CONY'S ET LE FOULET ("The Body and the Whip")
GERMANY: GEFANGENFRAUEN ("Caged Women")

Cast: Karine Gambier (Commander), Brigitte Lahaie (1st Blonde Whore), France Loney (2nd Blonde Whore), Eric Faik (head guard), and Nadine Pascal (brunette whore). 66 (U.S.66) minutes.

When the U.S. announces an investigation into the abduction of several women in an unnamed Central American country, a nervous El Presidente decides to relocate these white slaves "all my delectable European women" from their bordello stations to Bat Island's Tago Mago Prison. Three prisoners are escorted there at soldiers' gunpoint and thrown together in the same cell. Lahaie and Pascal are sexually accosted by their guards each night, while Loney (who incidentally, is NOT Lisa Roman) couples with Gambier, the voluptuous Commander of Tago Mago (also El Presidente's faithless mistress), who struts around the sunny premises in a wardrobe seemingly culled from leather sex shops. Gambier indulges on the side in a secret affair with Faik, the prison's sadistic chief guard. An attempted escape by two prisoners results in their torture and, to discourage further attempts, the other inmates are told of the shark infested waters encircling the island and stripped of their numbered uniforms. Pascal, Lahaie's prison guard lover (the film's only named

character!) arranges for her and her cellmates to make a nude escape. They swim the supposedly shark-infested waters to freedom...back at their bordello. El Presidente is soon assassinated during a revolution spearheaded by the enterprising Paolo, who installs Lahele as his First Lady and condemns Gambler to a long stay in her own prison. Back at Yago Nago, Gambler finds Falk in charge and plotting a revolution of his own, claiming that Paolo's government won't last more than 15 days. Till then, things remain exactly as they were under different rule.

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Slackly filmed in modest but picturesque settings, ISLAND WOMEN is fairly minor France, but not without humor or points of interest. It is useless as erotica -- at least in its abbreviated American version -- thanks to its overly mechanical sex scenes, which suggests the popularity of European women in Central America has something to do with their not requiring any foreplay!

The film's prison exteriors were shot in an abandoned, peeling building (Bat Island, we're told, is so isolated even the rats have abandoned it!) and the gentle, uncredited flamenco score dominating the travelogue footage of the island amusingly segues during many "nightly visitation" sex scenes to bullfight fanfares. While the surge of pompousness seems comic on first viewing, it seems to respond on additional viewings to a disturbing tension that exists between its male and female characters that is sporting at best, mercenary at worst, but always using, humiliating, enslaving to both parties.

Of the three men portrayed in ISLAND WOMEN, we see the arrogant Falk painfully defeated in a nude arena battle with Loney, under Gambler's unfazed expression; a Falk/Gambler tryst is cleverly filmed in a high-angle shot, looking through the "castrating" blades of a ceiling fan, as the camera tracks slowly toward a hung photograph of the betrayed El Presidente; when Paolo assumes charge at the end of the picture, he is obviously caught in historical cogs that will crush this new Presidente as they have all the others.

Whereas the male characters make us experience the bitter taste of defeat (to an admittedly sketchy but nevertheless felt degree), the women are creatures of ambition. France often contrasts their stowing expressions with shots of the sun riding the ocean's horizon; it becomes his presentation of the light at the end of their respective tunnels. Again, the information is barely sketched, but present. The film is too embittered by its theme to treat its men as less than believing barriers or its women as anything more than sleepily scenery.

GEFANGENE FRAUEN



THE PRIVATE SCREENINGS RELEASE



Considering her outrageous wardrobe, Gumbler should have stolen the picture but her performance seems listlessly disengaged, a far cry from her alert work in Franco's SEXY SISTERS/DIE TIEFLISCHE SCHWESTERN (1978). Even Brigitte Lahaie, an effective as the posthe-wielding vampire in Jean Rollin's FASCINATION (1979) is less assertive than usual. Aside from Fell's hearty boorishness (which reminded me of Oliver Reed's performance in TOMMY, of all things), the film's Best Character Award goes to the prison doctor, a Sid Vicious look-alike whose hobby is cutting the heads off clipped porn magazine photos, which he preserves in a titillating scrapbook of "perfect specimens".

ting scrapbook of "perfect specimens".

The Private Screenings release features no cast or credits information, either on the video box or the tape itself (which features a burned-on video title only). In keeping with the company's policy of only "wholesome" softcore erotica, nearly 5 minutes of intensive whipping scenes and penetration inserts have been removed as unsuitable. Most European releases include the material.

As with DIE NICHTEN DER FRAU OBERST, Franco directed the film for German producer Erwin C. Dietrich under his Elite Film's house pseudonym, "Michael Thomas." It's also worth noting that the film's French title is identical to that of Mario Bava's LA FRUSTA E IL CORPO (1963), which was shown here as WHAT?.

ECCO
the world of movie video

NO. 10

10.00

André Bresson (1929-1980)



ROBERTO BERRA

To my left is the current issue of ECCO. Without mincing words, it is the best newsletter, period! Every issue is brimming over with obscure video reviews along with ball-busting detailed articles that put the rest of us to shame. Superb graphics also punctuate each piece. Editors Charles Kilgore and Terry Kline deserve your dollars so send \$ 6.00 for 6 bi-monthly issues to ECCO. KILGORE PRODUCTIONS, P.O. BOX 25742, WASH. DC 20005

The 30th issue of Mondo Gern is out and inside you'll find reviews of **TERRIS AT THE OPERA**, **EATEN ALIVE**, **CUT THROATS NINE**, **VIOLENT SMIT**, **SLIPSTREAM**, **SLUGS**, **WITCHCRAFT** and a whole lot more. Write to GPO Box 1757, Brisbane, QLD 4001 AUSTRALIA.



ISSUE NO. 30 by B. R. De La Fozzie



The long awaited second issue of **RAM VIRUS** is out and contains the following: reviews of **NIGHT OF THE DIMMIES**, **35 HILL CAMP**, **FACES OF DEATH**, **EATEN ALIVE**, **BABON BLOOD**, **NU-BIAL GROUND** plus an article on **Lora Kerova** (note to Nigel B.: I have a film that stars Miss K called **LA VERA SIGRIA DOLLE MONICA DI MONIA** directed by Bruno Mattei) and a nice long piece on **Paul Naschy's** career with a filmography (that Nigel will update in future issues. If this sounds interesting then contact Nigel at 30, Vicar Street, Wednesbury, West Midlands, WS10 9HF U.K.

Donald Farmer's Mondo Press has published a 100 page softcover book called **INVASION OF THE SCREAM QUEENS**. If you're a Linnea Quigley fan then listen to this! She writes the introduction, appears in 12 pictures throughout the book and is interviewed (or conducts them) 3 times. Other "actresses" interviewed include Caroline Munro, Brinke Stevens, Camille Keaton, Suzanne Savereid, Cheryl Smith, Mary Woronov, Ruth Collins, Lynn Lowry, Janet Nichols, Elizabeth Kaitan and Fred O. Ray (?!). Plus Donald contributes a few articles along with a nice selection of stills from foreign **Scream Queens** films (including my personal fave **Brigitte Lahaie**!!). It's \$11.95 from Mondo Press, 154 Big Spring Circle, Cookeville TN 38501.

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